THE SHADOW KNOWS

The Shadow Knows is a music fanzine which will be published twice each year. This is the first issue and it is available both online and as a limited print run, which you are currently holding.

For more information see: www.theshadowknows.com.au

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LIMITED PRINT RUN

Intro.....

Welcome to the first issue of The Shadow Knows. Each issue will feature articles on musicians new and old, and whatever else catches our fancy. There's already a lot planned for issue two, but first let's look at what we've got for you now:

Jack McDuff - He's the jazz organist who helped discover guitarist George Benson, and also released fantastic albums on Prestige and Blue Note. But as with most of the jazz organists not named Jimmy Smith, his story has remained mostly unknown.

Zenith Records & Australia's Record Presses - We visited the factory of one of Australia's last remaining record presses and looked back at those which came before.

David Toop - You may know him for his writing in The Wire, or his albums of improvisation and experimental music. But in 1984 David Toop published Rap Attack, the second ever book on hip hop. Here he talks about writing and the books legacy.

Patricia Bates - Her photographs illustrated Rap Attack, and with permission we have republished some of them for you.

Anika - After years of collaborations, Annika Henderson returned to her solo Anika project in 2021. We spoke about her work with fashion house Jil Sander, and what she's been listening to.

Marden Hill - NME called them"the laziest and sexiest band in history", and 25 years later they're releasing a lost album from the 1990s. Mark Daniels gave us the lowdown on what took so long.

Reviews - Some recomendations and thoughts on the music and books consumed while putting together this issue.

Perhaps best known for his work with guitarist George Benson, and later being sampled on A Tribe Called Quests' *Scenario*, "Brother" Jack McDuff released around 70 albums across labels such as Prestige, Atlantic, Blue Note, Chess and Concord Jazz.

While he experimented with different styles, McDuff stuck with the organ for most of his career and continued releasing music up until his death in 2001.

Brother Jack McDuff

Born in Champaign, Illinois on September 17 1926, Eugene McDuffy is best known under his professional name Jack McDuff, cutting the Y from McDuffy because "it just didn't swing". McDuff, an orphan, grew up in a religious household, and said his adoptive parents were so strict he had to keep a radio hidden under his pillow just to hear non-secular music.

McDuff got some early experience playing piano at the church his adoptive-father was minister of, and on the pump organ in their house when no one was listening. But it was when McDuff joined the U.S. Navy that he really found himself.

While serving as a steward's mate, stationed in Brisbane, Australia, McDuff was playing upright bass and learning piano. A pianist who was also serving gave him lessions, and when he the left the Navy in 1946 McDuff had decided to become a musician.

During this time he met Lester Shackleford, a tenor saxophonist from Gary, Indiana, and McDuff joined his Quartet, touring with them for several years. He then contributed piano as part of saxophonist Jimmy Coe's group in 1949 before switching to bass again in 1950 and touring as part of Count Lee's Sextet. The following year McDuff made one of his earliest recordings, providing piano on tenor saxophonist Schoolboy Porter's Stairway To The Stars, where he was credited as McDuffy.

After forming his own Jazz group in 1953, where he played piano, McDuff had dreams of becoming the next Count Basie or Duke Ellington. His group the Sky Rockets had a residency in Indianapolis in 1955 and featured the vocalist Dahl Scott, aka "Miss Swing", Mr Slippin' And Slidin', Count Demon, and Bobby "Poontang" Marshall.

But although he managed to build a great reputation, the group didn't earn enough money to put food on the table, and three years later in 1956 he quit music. Instead he returned to Champaign, Illinois to manage a dry cleaners his adoptive-father had opened.

Of course, he found it hard to leave music behind completely, and McDuff occasionally took gigs and sat in on sessions when the opportunity arose. After a year, McDuff returned to Chicago and gave up the bass after playing in a band with "bluesy Chicago bop saxman" Johnny Griffin. McDuff said he decided the bass wasn't his instrument as Griffin liked to play, "150 miles an hour and…my hands looked like a piece of beef."

As times changed, McDuff switched to the organ near the end of the decade. Bands would often struggle to get hired unless they had someone playing an organ, as McDuff would later explain, "there weren't enough jobs for piano trios, but we did have a chance for organ jobs".

At the time Jack McDuff was playing in McGee's club in Chicago, when the owner told him he had bought an organ, and if McDuff couldn't play it then he was fired. Assuring him that he could play the organ, McDuff quickly went to another club and taught himself how to use their Hammond B-3 organ.

The jazz organ is most often associated with Jimmy Smith had played piano until Smith heard Wild Bill Davis playing on the organ and decided to make the switch. The Hammond B-3 was released in 1955, and became the organ of choice for many, with Smith said to be attracted to the electric instrument because it didn't go out of tune. Jimmy Smith made his name when he burst onto the scene in 1956, with his debut album *A New Sound-A New Star* released on Blue Note, and he would influence and inspire a string of jazz organists across the country. This included Jack McDuff, who went to see Smith play in the late 1950's, following his own set at McGee's, and he later said:

> "Jimmy Smith was the man, and he had Duck (Donald Bailey) and Thornel Schwartz with him. When I saw them three cats making all that music, I said, 'What???' The organ didn't impress me that much until I heard the way Jimmy played that sucker. And from then on, man, it was a matter of trying to play, not like him, but with the style he was playing."

The switch to the organ led to the nickname "Brother Jack", thanks to the gospel and church association of the instrument, and McDuff once commented himself, "they call me Brother Jack for a reason. I'm Rev McDuff's boy, and once you get that church in you it's kinda hard to back out all the way."

In 1957 saxophonist Willis "Gator Tail" Jackson's band arrived in Chicago without an organist and Jack McDuff filled in. The appointment was only meant to be temporary while Jackson looked for another regular organist, but McDuff stayed with him for the next two years and Jackson encouraged McDuff to stick with the organ.

When Jackson formed a new band, The Willis Jackson Quintet, it featured Alvin Johnson on drums, Bill Jennings on guitar, Brother Jack McDuff on organ, and Tommy Potter on bass. Together they recorded the album *Please Mr. Jackson*, released by Prestige in 1959. This was the quintet's only album together, though Willis Jackson released several other solo albums for Prestige which also featured Jack McDuff and the rest of his quintet.

In fact most of these songs were recorded at Rudy Van Gelder Studio, Hackensack, New Jersey in one day, and the sessions were later collected in 2012 for the album *A One-Day Session 05/25/59*, which noted the fourteen tracks were spread across five different albums released between 1959-1967.

Back in 1959, Prestige were impressed with Jackson's group and offered Bill Jennings and Jack McDuff their own albums. Jennings, who had previously released work on King Records, would release *Enough Said!* for Prestige in 1959 with McDuff on organ. *Enough Said!* was followed by two more albums in 1960, credited as "Bill Jennings with Jack McDuff" on *Glide On*, and "Jack McDuff with Bill Jennings" on *Brother Jack*.

Brother Jack was the debut album from Jack McDuff, and led to his own contract with Prestige,

Pictured L-R: Please Mr Jackson (1959), Glide On (1960), Brother Jack (1960)

and McDuff's band gained popularity during the 1960s, and grew from a trio to quartet and quintet, and toured across the USA and to Europe.

In the early 60s McDuff brought in George Benson as guitarist who toured for several year as part of his band, and this period features some of McDuff's best known work. But Benson left in 1965 to pursue a solo career because McDuff wouldn't let him sing, telling *Miami New Times* in 1998 that McDuff hated singers, and refused to have any vocalists in his band.

While looking back on his career in 1995 McDuff was asked about his band's classic lineup of George Benson, Red Holloway, and Joe Dukes, and whether he realised how good they were. He answered, "I don't think so, man...I thought we sounded good, but I thought it was just the work that made us sound that good...and the way we rehearsed and played together...I haven't had nothin' like that since."

For the record buying public, they wouldn't have noticed an immediate change, as Benson's guitar continued to feature on albums from McDuff until 1969, and even then he occasionally reappeared on one or two McDuff songs into the 1990s.

The 1960s period on Prestige records were incredibly productive for McDuff. He became known as one of the top jazz organists, ranked alongside Jimmy Smith. His 1963 album *Live!* won a prize in France as one of the best Jazz albums released in that year, and in the US it entered Billboard's 200 Chart where it spent fourteen weeks, peaking at #81.

Prestige were said to be so impressed with the album that each of the bands members were given solo albums, and in 1964 the group released five albums, with each member of the quartet given the chance to lead on one. These included Red Holloway's *Cookin' Together* and George Benson's *The New Boss Guitar* were followed by *The Soulful Drums Of Joe Dukes.*

By 1964 Jack McDuff had released twelve albums on Prestige in four years, and his first *Greatest Hits* album arrived in 1966.

He would go on to release albums with Verve, Cadet, and Blue Note before the end of the 1960's, while continuing to release albums with Prestige into the 1970's. This period also saw several collaborations, with McDuff and his organ appearing on albums from Roland Kirk, Gene Ammons, Jimmy Witherspoon, and further collaborations with Willis Jackson.

Pictured L-R: A Change Is Gonna Come (1966), Down Home Style (1969), Moon Rappin' (1970),

By now tastes were changing, and as a band leader Jack McDuff seemed to be aware that not everyone loved the sound of the jazz organ. While his early albums on Prestige are drenched in loud organ, McDuff wasn't afraid to let the instrument play a support role too, and there are occasional tracks where he relegates himself to playing basslines, with only a few across an album really showing off his organ skills.

While he has remained is closely associated with the Hammond B-3 organ, during the late 1960's McDuff switched to the Hammond X-77, before switching again to synthesisers in the 1970's as the Hammond sound fell out of favour.

1970 saw the release of *Moon Rappin'* on Blue Note. It is perhaps McDuff's most well known album outside of the jazz community, thanks to it being sampled by several hip hop producers.

Oblighetto was used by A Tribe Called Quest on *Scenario* from 1991s *The Low End Theory* album, and they used it again. On the same album, *Check the Rhime* features the same opening organ, though it's buried a bit further in the mix there. *Moon Rappin*'s title track was also sampled on *King of N.Y.* from Dan The Automator's *A Much Better Tomorrow* album from 2000. The Automator handles production here, but it's Kool Keith who steals the show on one of their best collaborations by far, and the laid back and slinky McDuff sample fits Keith's flow like he was born for it.

Moon Rappin' was followed by the excellent *Who Know's What Tomorrows Gonna Bring*, and both of these Blue Note albums show McDuff was happy to experiment to experiment with his sound, as he flipped from the fusion on *Moon Rappin'* to a more soul inspired sound on W*ho Know's What Tomorrows Gonna Bring*. The 1970s saw McDuff adapting, often with each new album featuring a fresh sound, as his organ became less fashionable.

Albums such as 1975's *Magnetic Feel* show McDuff making full use of the synthesiser, mixing thick Moog basslines with electric piano and synthesised strings. But it didn't always work, as can be heard on *Kisses*, McDuff's 1980 album which opens with the incredibly dated sounding title track. Although it gets a little better as the album goes on, it is still some of McDuff's worst work, and has understandably remained out of print since its release.

Kisses was one of three albums McDuff released by Sugar Hill Records, home of the Sugar Hill Gang. McDuff had released several albums since the 60s on Cadet, a Jazz sublabel of Chess, which would later be bought by All Platinum, owner of Sugar Hill Records.

Pictured L-R: Magnetic Feel (1975), Sophisticated Funk (1976), Kisses (1980)

The period covering the late 70s to late 80s isn't his strongest work, but McDuff continued to tour and it was during a trip to London that he found his way back to the Hammond B3 organ full time.

During the 1980s in the UK a new sound was developing which would become known as acid jazz, a genre which began with a series of compilation albums put together by Baz Fe Jazz and Gilles Peterson. The series' second volume, *Acid Jazz Vol. 2*, featured Jack McDuff's *Hot Barbeque*, from his album of the same name released by Prestige in 1966.

Acid jazz had two elements, the live bands such as Galliano and The Brand New Heavies inspired by rare groove, jazz, and funk, and then there were the producers who sampled those same influences and would evolve their sound into trip hop during the 90s.

While in London, Jack McDuff heard some acid jazz music which had sampled his recording of *Jive Samba*, and he found out many of his records on Prestige were being sold at top dollar by collectors and producers who wanted them for sampling.

This inspired McDuff to return to the sound which made him famous, and he reembraced the Hammond B3 organ for 1988's comeback album *The Reentry*.

In the 1990's McDuff found his home at Concord Jazz and redubbed himself Captain Jack, announcing that he had given himself a promotion.

Back at home on the organ, McDuff still found time to try new things, such as in 1997 when he recorded his first vocals on *Saturday Night Fish Fry*, a cover song which had been a hit for Louis Jordan in 1949. His vocal style was likened to rapping, with McDuff explaining "it's sort of a modified version of rap. I think it could pass for rap, but it's not meant to be. I wanted to make sure people could understand the words, because it's got such a story to it. That's the main thing I wanted—to be understood."

As the decade came to an end, McDuff entered Billboard's Traditional Jazz Albums chart, peaking at #16 on February 21 1998 with his album *Down Home Blues*, an album recorded with pianist Gene Harris. McDuff also found time to reunite with past bandmates George Benson and saxophonist Red Holloway on 1999's *Bringin' It Home*.

Now in his 70s, Jack McDuff continued to tour and release new albums, but he was also fighting

several health problems as he continued into the 21st century, and Jack McDuff died aged 74 on 23 January 2001 due to heart failure. At the time he had recently recorded what was now billed as "his last recording session", with the album *Brotherly Love* released in June 2001.

The album reunited McDuff with Red Holloway, and guitarist Pat Martino who had appeared on several of McDuff's late 60s Prestige albums, with the drums provided by Grady Tate who had worked with McDuff on occasion since the 70s. The final two songs on the album were duets with Joey DeFrancesco, a jazz organist born in the 70s who had worked with Miles Davis, Jimmy Smith, and McDuff previously on their 1996 collaborative album It's About Time.

Brotherly Love received praise from *Billboard* who wrote it was "as exciting as anything he ever recorded, including the landmark LPs he cut in the early- and mid-'60s", but the album was perhaps overshadowed by McDuff's death and the knowledge this was his final release.

Reissues and compilations have appeared since, as they did across McDuff's career, but unsurprisingly, given he released almost 70 albums in 40 years, not every Brother Jack McDuff album is available today. Most of those which are available are from his work with Prestige, but there are albums such as *Getting Our Thing Together* on Cadet, *To Seek A New Home* on Blue Note, and his albums for Chess and Sugar Hill which remain out of print.

Not all of these albums are essential, except for the diehard fan. Of course they are available elswhere, and original pressings are available second hand, while rips have appeared online thanks to blogs or YouTube, so there is still the chance for them to be heard.

Jack McDuff was also one of the many artists affected in 2008 when a warehouse fire destroyed recordings owned by Universal Music Group, who own the catalogues of Blue Note, Cadet, Chess, Concord, Prestige, and Verve, or basically every label McDuff recorded for aside from Atlantic. It hasn't been formally announced what was or wasn't destroyed in the fire with regards to many of the artists, including Jack McDuff.

Still, many of his recordings remain in print, and recent CD reissues such as 2020's *The Classic Albums 1960-1963* which collected 8 albums on 4 CDs, or Blue Note's Japanese CD reissue of *Down Home Style* in 2019, show there is still interest in one of the all time great jazz organists. •

Pictured L-R: The Reentry (1988), Write On, Capt'n (1993), Brotherly Love (2001)

Zenith Records & Australia's Record Presses

In 1982 the first CD player was sold, and the world began to move away from vinyl records. Record pressing plants around the world shut down, and the companies who owned them did their best to make sure no one else would revive the format. It's been said that EMI in New Zealand threw their pressing machines into the sea, but others fared slightly better, and though record pressing became less popular, it has continued on.

In the last 30 years Australia has generally only had one or two companies pressing vinyl across the entire country. One of those was Corduroy Records, started in Melbourne by Nick Phillips during the early 1990s after he salvaged machinery which had been due to be scrapped. According to Nick, "As the only vinyl factory in the Southern Hemisphere we singlehandedly saved vinyl record manufacturing in Australia." But after saving the industry, in 2005 Corduroy and their machinery were sold to Zenith Records which has continued running strong. When I dropped by the plant in East Brunswick co-owner Paul Rigby talked me through the history of their machines.

> "Our pressing gear came from a number of sources. The first two presses we had came from an independent pressing plant in Sydney, I think it was Modern , and another one came from Sundown, which was a country label. We've got a 1974 VMS 70 Neumann cutting lathe which came from EMI and the galvanics had come from EMI, but since that time we've bought new galvanics from England. Essentially Nick Phillips cobbled together a plant for Corduroy which was the backbone of this rig, and since that time we've added to that and got it working a lot more reliably."

Australia had several other pressing plants across the country, with the largests located in New South Wales, such as Festival Records. Their plant in Pyrmont ran between 1966-1992, and during the 1980s it had 26 presses "pumping out 25000 records per day." EMI had their own pressing plant in Homebush from 1927-1992, and Sony was also nearby in Artarmon, having purchased their factory from CBS (previously ARC), but it closed in 1991.

The 1990s were undoubtably a bad time to run a pressing plant. "Peak Vinyl" is said to have occurred in 1987, when sales in Australia were worth a staggering $80 million. Although there was a revival of sorts, by 2007 vinyl sales were still not great, at around $2 million that year. That was the year The Vinyl Factory opened a pressing plant in Sydney, only for it to close again in 2012.

2012 is also when Australia's vinyl album sales started growing again, and in 2020 grew to over $29 million. The increasing sales led ARIA to launch a new weekly Vinyl Album Chart in 2018,

with ARIA's Chief Executive Dan Rosen explaining at the time that Australia had renewed their love affair with vinyl, in what he said had been "a phenomenon over the last few years". At the time of writing the chart was made up of a mixture of new releases and reissued albums such as Queen's *Greatest Hits*, Pink Floyd's *The Dark Side Of The Moon*, and Arctic Monkeys' *Whatever People Say I Am, That's What I'm Not*.

These days vinyl has move beyond just being a way to listen to music, and it's also about collecting, and displaying the artwork in a time when people now stream most of their music.

A 2016 study found almost half of people who buy vinyl never even listen to it, with 7% of those surveyed not even owning a turntable. But there are still those who are passionate about how their vinyl sounds. Just look at the reviews on record collecting website Discogs and you'll find people debating surface noise, warps, and whether coloured vinyl really does sound worse.

I asked Paul at Zenith Records about the sound quality of coloured vinyl, and he explained that while it used to be true that they sounded worse, it should all sound the same now. This was because when labels first began experimenting with it, the coloured polyvinyl chloride (PVC), which is used to make vinyl, was often not "audio grade" in the same way black PVC is. But now all PVC is the same quality and is originally clear, meaning all vinyl is coloured, even black. Bad pressings can still happen though, and for splatter vinyl releases additional surface noise is always a possibility.

Other than colours, another quirk of vinyl releases are the etchings in the run out groove, the area of a record between the label and where the music ends. At pressing plants like Zenith they will write their catalogue number (which is different from the one used by record labels) and the cutting engineer will add their name as well.

Paul told me they've occasionally had some requests for messages along the lines of "Todd is a nob", but they weren't done as frequent as someone like George "Porky" Peckham used to, who he says, "mastered the art of the cryptic inscription".

Porky is perhaps best known for the inscription on Elvis Costello's 1978 album *This Year's Model* which said, "Special pressing No. 003 Ring Moira on 434 3232 for your special prize". The message is still being discovered today, with curious record buyers enquiring online what their seemingly rare album is worth, only to find out every single copy had the exact same message. In fact, he had played a similar joke a year earlier for *The Monty Python Instant Record Collection*.

Other messages left by Porky included "FREE SLY STONE NOW!" and "FREE JAMES BROWN" on Primal Scream's *Loaded EP*, and another two messages on Dead Kennedys' *Plastic Surgery Disasters*, "1984 HAPPENED IN 1930 - AND WE'RE JUST NOW FINDING OUT ABOUT IT - BLACK RANDY" and "HE WHO MAKES PEACEFUL REVOLUTION IMPOSSIBLE MAKES VIOLENT REVOLUTION INEVITABLE - JOHN F KENNEDY".

But the record pressing business isn't all fun, as recently several major releases around the world have had their vinyl shipments delayed, which is said to be in part due to a lacquer shortage.

In the US at the beginning of 2020 a fire at the Apollo Masters Corporation in Banning, California

took out a significant portion of the worlds lacquer, a substance required in the production of vinyl records. Apollo was one of only two companies responsible for supplying the entire world and is said to be responsible for around 75% of that supply, with the rest made up by MDC in Japan. Notably most of the UK's pressing plants sourced their lacquer from MDC, so the fires would affect the US more so than Europe.

Following the fires, the Vinyl Record Manufacturers Association was set up to help "amp up additional lacquer production plants within the US" and stop US based customers looking to Europe, where new techniques have been developed which don't require lacquer. Direct Metal Mastering is one such technique and has been around since the 1980s but isn't as widely available, with only twelve machines capable of the technique said to exist.

There are other changes to vinyl production too, as the industry looks for ways to be slightly more environmentally conscious. These have included Ninja Tune pressing their vinyl at 140g rather than 180g so it's lighter, making it cheaper to ship and causing a smaller carbon footprint. They've also made sure their record sleeves are from sustainably sourced FSC card and paper, and their Berlin and LA offices run on 100% renewable energy.

Elsewhere people have been exploring recycling vinyl. Companies like Zenith keep trimmings and use their rejects to press back into new records, but things get a little bit tricky if you try to recycle records you didn't press, as you can't be sure what processes they used. Instead, there are companies developing new technologies to replace PVC, such as The Green Vinyl Records Project who are exploring different environmentally friendly plastics in the Netherlands. Likewise in Austria there is HD Vinyl which hopes to make stampers that last 10,000 times longer than nickel stampers currently in use around the world, and doesn't require lacquer.

But while things are changing in the world on vinyl, for the consumer in Australia and the rest of the world all the matters is whether that vinyl is available to buy.

Pictured Top: Zenith's studio, with lathe cutter in centre. Oppoosite: Diagram showing record making proccess, from Hayes on Record, by Peter Hall and Colin Brown (1992), via pspatialaudio.com

How To Press A Record

After delivering your audio to the pressing plant, a lacquer, or acetate, is made using a lathe cutter. The lacquer looks like a vinyl record but is one sided, so both the A and B side of the final record will need to have their own lacquer cut.

The lacquer is then cleaned and treated before being sprayed with a silver nitrate solution.

Next there's a process known as electroforming, or electroplating, where the lacquer is bathed in nickel while an electric current is passed through. This leaves the lacquer coated in nickel which fills in the grooves, forming a negative copy of the original when it is removed.

The nickel negative is known as the father, or metal master, and can't be played on a turntable because it has ridges instead of grooves.

The next step depends on the pressing plant. When I visited Zenith they told me about the two-step process where the father is processed and turned into a stamper, similar to how the father was made. The stamper is then used to press the records.

This is best for small runs of between 500-1000 records, but for larger runs there is the three-step process.

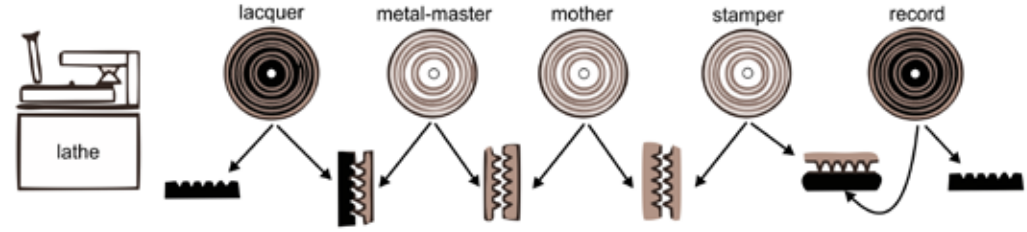
For this, instead of turning the father into a stamper, another copy is made. This positive copy is called the mother, and from this a new stamper will be made.

This extended process can be useful if a stamper gets damaged, as a new one can be made from the mother. Large record presses would traditionally make 10 mothers from the father, and then 10 stampers from each mother, allowing over 100,000 records to be pressed with near identical audio quality.

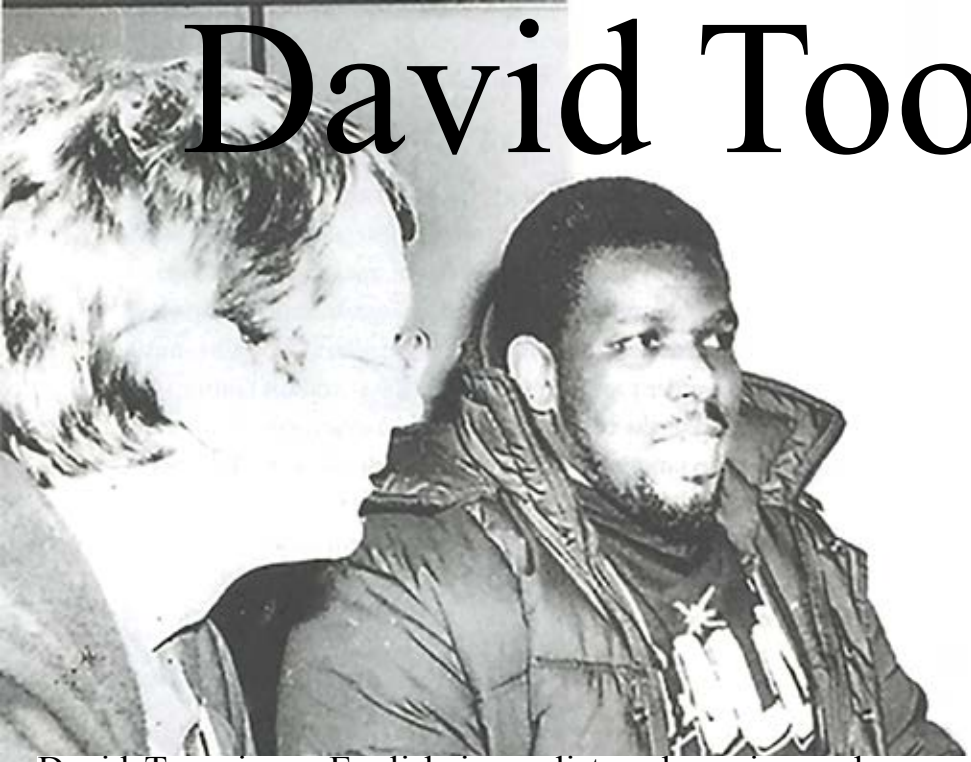
Once you've got the stamper, a puck, or biscuit, of PVC is heated and placed on a hydraulic press along with the record label. This is then pressed with 120 tonnes, the edges are trimmed away, and the record is placed in a sleeve ready to go.

A test pressing will be made for the customer, and if it's all ok they'll print the rest.

When I visited Zenith, they could press a record every 42 seconds, but the first couple are usually rejects as the machine is heating up so warps may occur. These rejects, along with any trimmings, can be recycled back into new records. •



David Toop

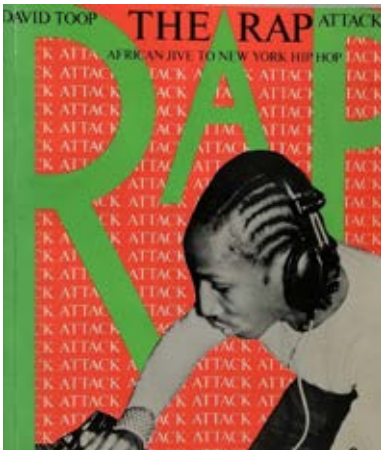


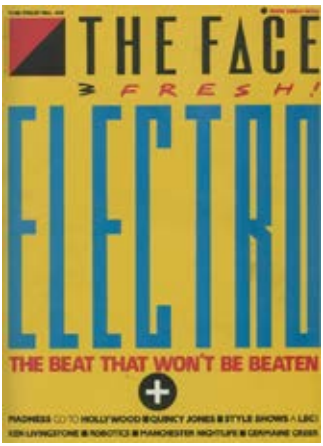
David Toop is an English journalist and musican whose work has appeared in The Wire, The Times, and The Face. His first book Rap Attack was one of the earliest to be published on hip hop, and he has since published books on improvisation, exotica, and ambient music. David is also an important member of the improvisational and experimental music scene, and has released albums on labels such as Obscure, Sub Rosa, and Room40, among others. Here we discussed his early experiences with hip hop, and writing Rap Attack.

Photography by Patricia Bates
Above, David Toop interviewing Afrika Bambaataa

Before *Rap Attack* **you were the co-editor of** *Collusion* **magazine, and the first issue from 1981 has an article called** *New York City Rap***. But I don't know who wrote it, I've only seen the cover.**

It's by Sue Steward. She went to New York partly because she was getting very interested in Latin music, and she ended up writing a great book on salsa, but while she was there hip hop was getting to be a downtown thing, and she went with friends of hers to see people like Funky Four. I'd been to New York in 1979, but I wasn't really aware of hip hop happening in New York at that time, unfortunately. But Sue came back with some 12" singles on Enjoy and Sugar Hill.

Collision
Issue 1 summer 80p
NYC RAPPING - MOVIE MUSIC
CUBAN ROOTS OF SALSA
MILFORD GRAVES - ESQUERITA
BURUNDI BEAT - DAMANDA GALAS
spitting music in its face




Pictured (L-R): Collision Issue #1 (1981), Rap Attack (1984), The Face Issue #49 (1984)

Where did you get the idea to publish a book about hip hop?
It was a mix of circumstances, I suppose. I'd become aware that hip hop was happening, and it interested me a lot because my musical background was very mixed. Partly experimental music, improvised music, but a very strong part of my listening tastes was African American music of all kinds, rhythm and blues, soul, blues, jazz, gospel, everything. By the time hip hop emerged outside of New York I was able to identify some of the roots of what I was hearing, and when I heard these records Sue had bought I thought, 'you know, this would make a great book.' Because I could immediately see that the Enjoy label was run by Bobby Robinson and I knew his name from rhythm and blues records going way back. I naively sent out a synopsis to five publishers and I got two offers, which was like a miracle. I got a small advance, which was enough to get me to New York to do a lot of interviews in a short time, and that's how it came about.

How did you find out about new music back then? Was it easy due to your work in journalism?
My work in journalism didn't really start until after I wrote *Rap Attack*. I'd just come back from New York, and I got a call from the feature's editor at *The Face* and, I mean, this is a weird story, but it's true. He said to me, 'do you know anyone who could write a piece about electro?' Which was what they were calling electronic hip hop at the time in the UK. So I wrote a feature and that was my first contribution to *The Face*, and it was a cover story. The yellow cover with electro, a classic Neville Brody cover. Then they asked me if I would like to try writing a monthly music column and I started to do that, and I wrote that every month for years.

But to come back to your question, what's really weird is, I don't know how we found anything out back in those days. We're so habituated to googling stuff, and I've got to the point I just don't know how we did it. Because, okay, there were magazines, and there were a lot of specialist magazines then devoted to any kind of music you could think of. There were lots of tiny, staple bound, cheaply produced magazines, and they were great sources, because they were run by fanatics. People who weren't interested in anything else other than 60s soul or whatever it was. I guess we've kind of forgotten that because most of those don't exist anymore. Well, I was gonna say they exist online, but they don't in the same way, because you don't tend to get that same concentrated information.

There were books, but I mean there were no books on hip hop. My book was the second one to be published on hip hop. There were books on all of the subjects that were the origins of hip hop, if you like. For example, books on African American oral culture, books by anthropologists and sociologists on those subjects, which I bought. There was a book on toasts, the dozens and so on by Rodger Abrams, *Deep Down In The Jungle*. Things like that were not aware of hip hop. I mean, they were written before hip hop existed, but they dealt in a specialist, scholarly way with all of these different elements that contributed to the evolution of hip hop. And then there were records.

Like the linear notes?
Yeah, there was that, but just buying records and piecing things together from the information on the sleeve or the information on the label, that kind of thing. And one of the things I've realized is that what I love is being a kind of detective. I don't want to solve murder mysteries, but it's similar. It's like a kind of Sherlock Holmes thing, wanting to solve mysteries. Hip hop was a huge mystery, because at that time, it was just thought of as kind of gimmick, a novelty. Somebody actually said to me, 'why would you write a book about that, y'know it'll be finished next year? Everyone would have forgotten it,' and I thought, 'no, there's much more to it than that, there's a huge amount of depth'.

When I flicked through *Rap Attack* **I'd see the photos by Patricia Bates, and its mostly rappers and DJs, but when I actually sat down and started reading it I realized it's also about the evolution. You have rap evolving from scat, jive talk, toasting, and the MCs and DJs on the radio in the 1940s, which was really interesting for me.**
I think one of the other things that was great was that Patricia Bates and I went round together. She was a New York photographer, and she'd already been taking a lot of photographs of the dance club scene. But we went round together, so if I saw something that was relevant, like this cinema thing that said Seven Grandmasters, or all the video games that were big in the electro scene, we could just do it right there. That wouldn't have been possible trying to arrange somebody long distance to go and do something like that.

So, on the one hand it was about the radio DJs of the 40s. But it was also about the kung fu films and all the rest of it, and that's what I like. That's what interests me, detection and making connections and finding out how music happens. How it interconnects and how people interconnect and how communities develop.

LIVE FROM AFRICA ON BIG SCREEN CLOSED CIRCUIT TV
WORLD HEAVYWEIGHT CHAMPIONSHIP
DIRECT FROM KINSHASA, ZAIRE · TUESDAY, SEPTEMBER 24
15 ROUNDS
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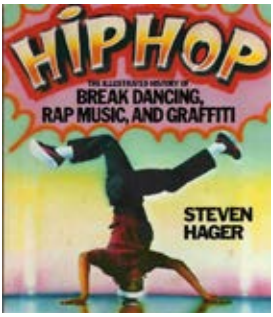
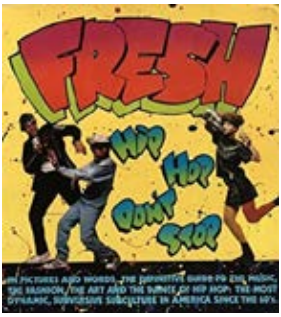




Pictured this page:
Left: Hip Hop : The Illustrated History of Break Dancing, Rap Music, and Graffiti by Steven Hager (1984).

Right: Fresh Hip Hop, Don't Stop by Nelson George, Sally Banes, Susan Flinker, Patty Romanowski (1985)

Opposite page: Photograph of Times Square by Patricia Bates

While we're talking about Patricia, do you know if she if she's still doing photography? I wasn't able to find anything about her apart from your book.
No, she went into fashion, and this terrible thing happened. She had an exhibition of all our hip hop photos, and she gave them the negatives, and they lost everything. I don't honestly know how this happened. It was some gallery in New York. That was why we could never reprint the book properly. We couldn't go back and redesign it with the original photos because all the negatives had been lost. It was just this tragic thing, because that was the most amazing record of a period that is now, you know, ancient history.

The importance now of that early formative period is incredible. Patricia took all of those amazing photos, and they were amazing photos because they were just totally spontaneous. It was either people talking to me, or we're at some club in the DJ booth with Grandmaster Flash. It was all happening all around us, and people weren't paying attention to her, so she was getting these amazing shots. So, the only place where those photographs exist is in my book. The negatives are gone.

I read a review of *Rap Attack* in *The Village Voice* from 1986 that also looked at two other books from the period, *Fresh Hip Hop, Don't Stop* by Nelson George, published in 1985, and *Hip Hop* by Steven Hager from 1984. The reviewer has mixed feelings about all three of the books, and they're uncomfortable about they would potentially define what hip hop is, who is remembered, or how it's remembered. Was this a struggle for you as a writer, or was it was it just about writing what was happening, rather than thinking about who was going to be important in the future?
Well, I think there was already a sense of who was important. I mean, everybody's important, you can't have a scene which is just two people who are great and successful and then nobody else. Everybody contributes to a scene, everybody makes a community, and besides, things can change over time, so somebody who you thought was really important, 40 years later can seem like a lesser figure, and somebody who was obscure then can suddenly seem really important. But I was certainly keen to talk to as many people as I could. There were one or two big gaps, like DJ Kool Herc, nobody knew where he was, and I couldn't find him. That was a huge gap. But I was doing what I could on virtually no money so it's all very well wanting to speak to everybody, but you can't do it.

But certainly, I have a lot of sympathies with that point of view, because I'm always very conscious that a book can fix something and create a false picture. So I try to make it as open as possible.

In *Rap Attack Three* I wrote a section on The Watts Prophets. I went to Los Angeles to interview some group for The Face, and while I was there I went to one of their homes in Watts and we talked about their history, which is late 60s, early 70s political poetry and rap with music. They were a very important part of the story, but I didn't know about them in 1984. Nobody talked about them. Everybody talked about Last Poets, but nobody talked about The Watts Prophets, and that was a good example of an important formative influence being left out, and then trying to redress the balance later on because I had the opportunity to do so.

A book is a funny medium, you know this yourself, that you do it and then it's finished, and it has mistakes in it and things you left out, and I was annoyed with myself because I got mixed up between Lovebug Starsky and Busy Bee Starsky. I met Lovebug Starsky in New York in 1985 and I said to him, 'I'm really sorry, I got you mixed up with the other one.' I mean, there's an example. He was an important rapper, but you could see he wasn't going to make it. Some people, you know straight away that they're gonna make a few good records and then that's it.

I think it's interesting as a historical piece. Reading *Rap Attack Three*, there's lots of people that I've never heard of. But there's their photo, and I'm reading about how well they were doing or how interesting they were, and it makes you want to go back and find out who these people were.
And you can go on YouTube and listen to them.

Exactly.
Which, you know, you couldn't really do then. I used to spend so much time in second-hand record shops, combing through the bins finding actually really interesting stuff. But that was the way you did it then, and of course you heard about some obscure record, but if you couldn't find it, then there was no way to hear it.

There used to be a book called *The Great Rock Discography*, and it was this really, really thick book which my uncle had, and I used to go over there once a month and flick through it and find the Beastie Boys or The Chemical Brothers and see everything they'd ever released. I'd write them all down and then go to record stores and try and find them, but for a lot of those things I didn't hear them at all until Spotify and streaming came out because then it was finally available. So, it's nice that everything's available now, but I guess there's an overload too.
Yeah, and also there's a sense that it doesn't come with context. So, with me talking to Lovebug Starsky backstage at Madison Square Gardens, I'm getting a sense of who he is as a person and I'm making judgments, rightly or wrongly. But I'm making judgments about where his career is going to go, and I know something about where his career's gone and I'm seeing him with other people like Kurtis Blow, and they've come up together, but Kurtis Blow is much more successful. Whereas if you're going on YouTube, you might think, 'oh, wow! Amazing record! Really important record!' But actually, that record, nobody had heard it. It probably sold 200 copies. So there's a flattening effect. Records which are absolutely huge, and records which nobody had heard are sort of existing in the same space.

Yeah, that's a good point. So, DJ Shadow has said that he used your book to help him when he was first discovering hip hop. Were you aware of the impact that *Rap Attack* had at the time? Did you get much of a response?

I knew it was being stolen from a lot of bookshops, which is kind of a good sign. But I think why DJ Shadow speaks in a positive way about the book is because one of the things I did in the book was to identify breaks, and that was like the holy grail for people interested in hip hop. Now if you want to know who sampled a track you just go do a search online and almost every example of who sampled it is there. But you had to do detective work then. A lot of people said one of the big things about the book for them was the list at the back of the book, all the records, and the other big thing was that I identified a lot of breaks. So that was like a shortcut for them to find these records.

Do you think that hip hop has helped archive the past through its samples or referencing of culture?

Yeah, I think sampling was really misunderstood. It became a legal issue, and also, it was misunderstood by some of the original artists, understandably. When it transitioned on to record that became a problem, then the legal issue came up. People like James Brown said, 'this is theft'. Interesting thing is, if you look at James Brown's lyrics, you find there's a lyric, 'Mama, Mama, look at sis, she's out in the back yard, doing the twist'. I recently found that was a lyric from the 1920s. Right? Before James Brown was born, and he had heard that somewhere and just enfolded it into what he was doing. So in a way, he was acting as an archivist, and he was putting his name as a composer, and he was also putting his name as a composer to the things that his musical director had composed, or his musicians. So there's a degree of hypocrisy for somebody to say 'they're stealing my music'. Because, okay, there is a kind of theft in music, which is bootlegging or blatant plagiarism, but that kind of absorption of earlier materials is actually ancestry. It's not theft. I feel that very strongly, and I think when the lawyers got involved it was very bad news for hip hop.

It's interesting. I was reading interviews with some of James Brown's musicians, and they're all saying, 'we didn't get paid'. I mean, they were obviously paid at the time, but as session musicians, and when James Brown started suing people for sampling their breaks, they thought 'well, that was my drum break'.

Of course, yeah, *Funky Drummer* wasn't James Brown playing. I mean, this is a problem of copyright. Copyright is too crude an instrument to deal with the way that music happens. I really think it needs to be rethought. It comes from sheet music and it was a few pieces of paper that you bought which had notation. It's the melody and the words. I mean, we all know that music is much more complex than the melody and the words.

There's three versions of *Rap Attack*, there's the first edition from 1984, the second edition from 1991, and the third edition from 2000. So you kind of got to look over hip hop for a long period of time, and you wrote that while you were preparing the second edition in 1990, that rap was changing. Gangsta rap was gaining popularity, and you wrote "the future looks somewhat bleak".

Well, it was a funny judgment because I really love a lot of gangster records. I love that sound because, those records are built around one of my favourite kinds of music, early 70s soul music from about 1970 to 1975, very lush strings, and nice chords and all that stuff.

So, I'm not sure why I said that. I think partly, I said it for personal reasons, in the sense that my in-

terests were moving in a different direction. My life was changing in various ways, and sometimes you kind of blame that on the music.

There's no question that I became less and less interested in hip hop at a certain period, and I sort of assumed it was an age thing as much as anything else. But it wasn't because I'm in my 70s now, and I'm listening to Playboi Carti and stuff like that which to me is the most amazing kind of avant-garde music.

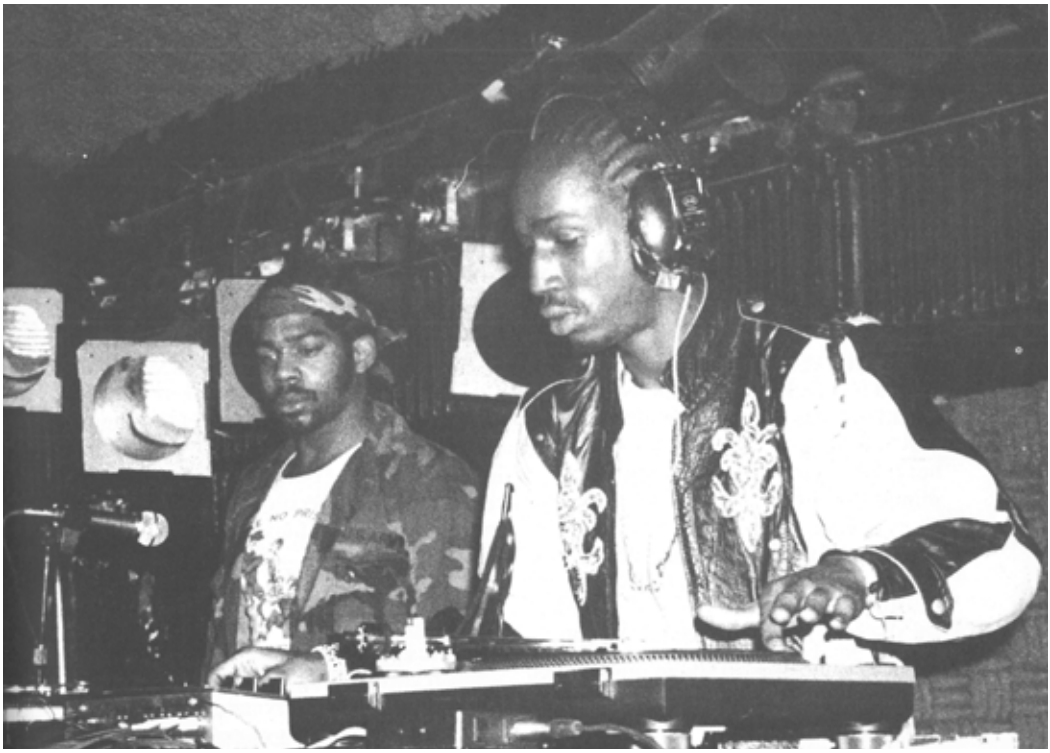
When I wrote *Rap Attack Three* there were things happening that I didn't find interesting then. There was a kind of commercialization of hip hop at that time. So it wasn't gangster stuff that was really affecting me it was more, I can't even remember the people…

So that would have been around 1999 when you did the third version. There was a massive crossover with pop and and hip hop at that point.
That's right, and there's some things which if you listen to them now they just don't sound good. So I think it was probably pop hip hop stuff that I didn't really like.

Finally, at the back of *Rap Attack* you've got your list of 100 singles you recommend, and I wanted to know if you were to write a *Rap Attack Four*, do you think there'd be 100 or 200 singles that you could recommend from the last 20 years? Or do you think in the last 20 years there hasn't been as much good hip hop?
Well, no, I think there has been a lot of good hip hop. My problem would be that there was this period where I wasn't really listening to hip hop. That changed maybe five years ago when I started listening to hip hop again, and now there are a lot of things I like. But the proliferation of stuff being released is extraordinary, so there's no way I can keep up in the same way that I could. In the early 80s it was possible, roughly speaking, to know what was coming out here. Of course, if you weren't in New York then you wouldn't know everything. But, yeah, I'm sure anybody could write 100 great tracks easy. I mean, you could write 1000 great tracks now probably. I wouldn't want to be the person who did it, and I don't think it's for somebody like me to do it right now. But yeah, of course. •

Following the publication of *Rap Attack* David Toop has published several books on music, including his autobiography *Flutter Echo* which details his work in experimental and improvised music. In 2018 he collaborated in concert with the Japanese composer Ryuichi Sakamoto. A recording of the concert titled *Garden of Shadows and Light* will be released July 2021 on 33-33.

As mentioned in our interview, the only way to see the photography of Patricia Bates is by reading *Rap Attack*, with each of the three editions featuring the same images. Thanks to David Toop we have been granted permission to reproduce a selection of these photos, but we suggest you go check your local library for a copy of *Rap Attack* to see the rest of them too.



Pictured Top: Grand Master Flash and Kevin at Danceteria
Bottom: Arthur Baker, Soul Sonic Force, Shango and Afrika Bambaataa at Shakedown Sound

Pictured Top: Double Trouble at Danceteria
Bottom: Double Trouble, Charlie Ahearn, and Fab Five Freddy backstage at Danceteria

Pictured Top: Melle Mel at The Roxy
Bottom: Bombing The 6 Train

Pictured: Annika Henderon in her Finger Pies video (2021) directed by Sven Gutjahr & Annika Henderson

Annika Henderson is a musician, poet, journalist, film maker, DJ, radio host....the list goes on. In 2010 she released her debut album under the name Anika with Geoff Barrow's band Beak>. The album featured covers of The Kinks *I Go To Sleep* and Yoko Ono's *Yang Yang* alongside originals of her own. Next, Annika formed the band Exploded View who released two albums, and she also found time to collaborate with people like Tricky, Dave Clarke, and Sam Shackleton.

At the start of 2021 fashion house Jil Sander released a video for their Women's Fall/Winter 2021 collection featuring new music from Anika. Following the release of the video I spoke with Annika about the collaboration and her next solo album.

The piece you've created for Jil Sander's collection is amazing. How did the collaboration come about?
Yes, that was a random thing. They contacted me over Instagram. I was a bit nervous because I've never really done this kind of thing before. Normally people just sync what already exists. I'm not really an artist to produce on tap, my music is highly emotional but there was a magic between their vision and my emotions, so all was well. We got each other. It was really great to work with them. Very special individuals. Plus they gave me total freedom and I can relate to their minimalist aesthetic. They for sure challenged me too. That's the best gift of a collab, for it to be an opportunity for growth.

Were you responding to the fashion collection when you recorded this or was it something else you were already working on?
I completely created it from scratch, specifically for this project. They sent me over some roughs of what the collection might look like. We spoke a few times and then off we went. Props to James from Invada who mixed and mastered it too, with very short notice, to help make it sit nicely in the Anika 1 sound pocket.

Is it all one song? It feels like one piece but maybe with three distinct parts?
It's actually 3/4 different songs. They just used snippets of each but of course, it is all cut from the same cloth; one journey, different parts / songs.

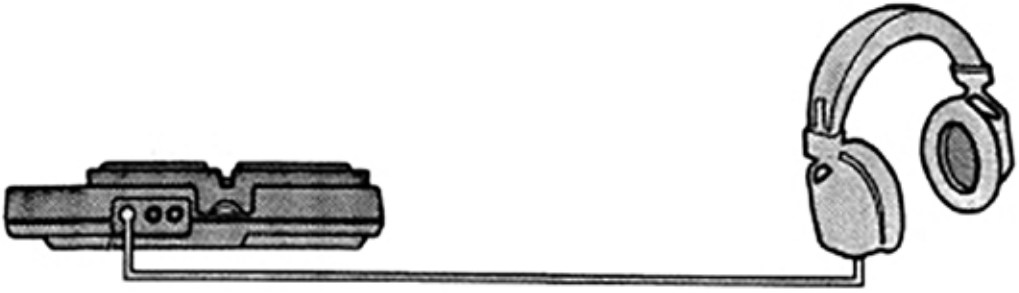
I'm a huge fan of the Mattel drum machine you used, how do you find it as an instrument?
Yes, this was something Geoff brought along to the first recording during the Anika 1 sessions. I like the fact that it is a child's toy, designed for that exact purpose. These days, it feels like the music market is flooded with serious products, hardware, software and I don't enjoy this narrative that you need the best equipment in order to make music. Some of the musicians I admire most, used the most restricted set of instruments.

What other instruments did you use on this, and is it all you, or were you working with a band?
I have to admit, for this one, it was all me. I did use some software things, whatever I had access to, played live guitars, live synth, live tambourine and got to the sound I wanted with whatever I had. I don't currently have access to a mega studio or a band, so all that has to go on in my head. Sometimes it makes me feel a bit psychotic, making a kind of jam song, where you have to get into it and play all the different roles, standing in my home studio rocking out with my tambourine in the middle of the night.

What do you use to record everything?
I have a fireface, so everything goes straight into the computer. I was doing this project a few years back with a great musician in Brighton and bought a Neumann mic off him. That was worth every penny. I work with Ableton and Pro Tools. It could as easily be garage-band or any program. I did invest in some decent plugins because I sold a lot of my hardware/Instruments, travelling around so much and not having a studio for a long time. Like I say, you use, borrow whatever you have / access to.

I really like the lyrics as well. What was their inspiration?
Real life. Lyrics for me, are normally a no filter to the subconscious.

I think this is your first solo release since the *Anika EP* in 2013, and you've recently announced a new album is coming soon. Was there always a plan to go solo again soon, or did the pandemic force your hand?
There was always a plan. I actually took off the months Jan-March 2020 to write the solo album LOL - well that wasn't really necessary now I've had a year off but yeah, I hadn't really stopped moving in years, it was taking it's toll physically, mentally, and also, in order to actually write something fully alone, I had to stop, learn, practice, master.

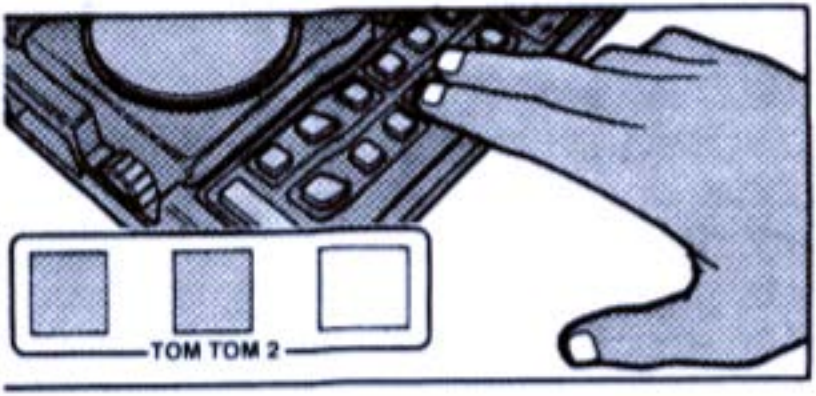


I know you've previously experimented with generated lyrics live, will you be using that technique on the new album? And can you talk a bit about responding to generated lyrics?
Yes, this was a comment on computers taking over our jobs, on becoming a performing monkey because that is what sells, but by doing so, you ultimately become replaceable. The weird thing is, the lyrics it generated were actually pretty good and seemingly fitting to the situation. The blips came when an anomaly song like *Masters of War*, which we fed into the algorithm for fun, amongst all the hits about love and long winding roads, chewed up the tape. The song's lyrics were not so easily cut and pasted. Many writers and musicians have used the cut and paste method in the past, and to great success, which is, in a way, what the robot was doing. A whole poetry movement was based on the idea of recycling ideas, taking things already in existence and redefining them, rearranging them. It was a very interesting experiment and one that I'd like to pick up again with my collab partner, Rudi, one of these days.

As for the album, no, it was not computer generated. Otherwise I would be making myself replaceable would I not? Perhaps that is something I'll save for the future, when I no longer have anything to say. This album is about the world, about me trying to grasp what is going on, in personal, in public, in the world, it is all so utterly confusing. The whole script to the album changed in March 2020, the world changed. When Invada asked whether I wanted to release this album cos I needed the money, I said no, I just really need to release it, I need to get this out. I have something to say.

You had a pretty busy 2020 in terms of collaborations, but one I'm really curious about is your performance of Nico's *Desertshore* album with Solistenensemble Kaleidoskop. I didn't get to see this live, but are there any plans to release a recording of this?
I really hope so. We put a ton of work into it and then only performed it twice and to a very mini audience, due to Covid restrictions. I have spoken to the Solistenensemble Kaleidoskop organiser and we are still keen to do shows in the future or record the project. It was such an emotional one to perform on stage, given the context as well as the content of the piece. Truly tragic. In good news, two of the guys from the Ensemble feature on the new album! Props to Caleb and Paul for helping me with that.

Finally, what have you been listening to lately, or is there anything you'd like to recommend?
To the sounds of the birds. Or sometimes the radiator. •



Since we spoke, Annika has announced her new album *Change* will be released July 2021. We've heard two singles so far, *Fingers Pies* and *Change* and they are brilliant.

That's the album cover artwork above, and both singles have fantastic videos. Here's hoping for more.

Look out for more Anika in 2021 and check out anika-music.com or @annika.henderson on Instagram to stay updated.

The Return of MARDEN HILL

Above: Marden Hill, circa their US debut.

April this year saw the release of a new "lost" album from Marden Hill, an acid jazz group from England led by Mark Daniels who had disbanded in the 1990s.

Following their debut album *Cadaquéz* **in 1988, Marden Hill released** *Sixty Minute Man* **in Japan, which was then remixed slightly for its UK release as** *Blown Away* **in 1994. This was then released in the US as** *Hijacked***, with an altered tracklisting again.**

A third album of new material was recorded for Dave Stewart's Anxious Records, but problems at the label led to the deal falling through and Marden Hill left the album unreleased until now.

Each of the band members went their seperate ways, Mark Daniels and Chris Bemand formed a new band 45Dip, Matt Lipsey directed award winning TV series such as *Little Britain* **and** *Psychoville***, Pete Moss returned to photography, and Ian Smith is said to have gone AWOL.**

Following the rediscovery of the lost album *Casino Muse***, Marden Hill are back, and Mark Daniels was happy to discuss their history**

Marden Hill released their first single in 1986, can you talk about how the band was formed?
The original line up of the band was me, my half-brother Matt Lipsey, Charlie Phillips, Pete Moss and Ian Smith. Charlie, Matt and I were born and grew up in run down Georgian manor house called Marden Hill (obviously where we got our name from). It was an artist community, so we were surrounded by creatively from the very start. Pete Moss and Ian Smith were close friends who came from the nearest town, Hertford.

Charlie left the band after the first album and was replaced by Chris Bemand, a London boy.

The second Marden Hill album was released in Japan in 1993, how did that come about?
Our first album *Cadaquéz* was released on El Records in 1988 but it became a cult classic in Japan. A Japanese label Mo' Music (run by Toshi Yajima) released our single *Harlem River Drive*, then put out an album *Sixty Minute Man* which was the original name of the band. Mike Alway, the head of El Records made us change our name as Sixty Minute Man'was too "butch" for him! We had called ourselves Sixty Minute Man as it was the title of an old blues song that first used the phrase 'rock and roll' - "I'm a sixty-minute man and I'm gonna rock n roll you all night long"

Around the same time, you released *Come On* on Mo' Wax. How did you connect with Mo' Wax and James Lavelle?
Funny story - Due to our indie cult status in Japan we were asked to record a track for a Japanese compilation album on Trattoria Records called *Jazz Jersey* (released in 92). Each artist on the album had to reinterpret a jazz standard in a modern style (this was at the very start of the acid jazz genre).

They gave us a £3000 recording budget which was a fortune in those days! We were used to making tracks for a couple of hundred pounds. We recorded an Acid Jazz version of *Watermelon Man*. We then used some of the remaining money to record the original version of *Come On*. But we still had a lot of that money burning a hole in our pockets and we didn't want to give it back to the label.

Around that time, I'd been introduced to Ashley Beedle by a mutual friend of ours, Sid. Ashley was working in Black Market record shop in Soho. He was DJing at the time but wanted to try his hand at remixing. So, as we still had some of the 3K, we paid for some studio time for Ashley to remix *Come On*. He did a fantastic job and he played it to a very young James Lavelle. I don't think Mo' Wax had actually released anything at that time so we knew nothing about the label, but we let him have the track because of his unbridled enthusiasm! I remember Ashley saying "he's just a kid but I've got a good feeling about him. he's gonna to fly!"

The first time we met James was a few weeks later when he came to our recording studio, he saw a big bag of weed on the mixing desk and said "I think we'll work very well together!"

I found out years later that we were supposed to keep anything left out of the 3K for ourselves and we didn't have to spend it all on recording. Good job I didn't know that at the time as *Come On* helped start some good music history!

Pictured (L-R): Cadquéz (1988), Sixty Minute Man (1993), Blown Away (1994)

James Lavelle and Tim Goldsworthy remixed *Come On* **under their UNKLE moniker, making it one of the first UNKLE productions released. What did you think of the remix, and whose idea was it to have so many remixes of** *Come On* **(there's four more mixes on the Mo' Wax 12")?**
Yes, he did keep going back to *Come On* didn't he.. Maybe because it was one of the first tracks he had all the parts too? So he could use it to experiment with/ cut his remix teeth on? I thought his Unkle *Come On* remixes were brilliant. Well ahead of the times. Most labels back then would have thought the mixes much to "out there" but James owned the label and could release whatever mad shit he wanted!

Were there any other plans to work with Mo' Wax, or was it always just that one single?
James wanted to release the *Blown Away* album but Ashley had just started his On Delancy Street label and we were always going to go with Ashley. Because he was a great friend, and because we loved his music vision and because he was essentially a sixth member of Marden Hill.

Sixty Minute Man **was remixed and released in the UK as** *Blown Away***, why was it remixed?**
There's some confusion here - there were only two original albums *Cadaquéz* and *Blown Away*. The others were hybrids for the Japanese and American markets.

Blown Away **was released in the USA under the title** *Hijacked***, with an altered tracklist and new mixes again. What did you think of releasing the same album almost three times, was it weird working with the same material for so long?**
Not our choice. We were very "laid back" and there was a demand for Marden Hill material that we weren't keeping up with and a couple of labels took advantage of that. An American label licensed *Blown Away* and changed the album title to *Hijacked*. We had to remix a couple of tracks as they had samples on and Americans are very afraid of litigation! We insisted on adding a couple of extra tracks because we were worried that people who had bought *Blown Away* on import would buy this not knowing it was almost the same album. At least they'd get a couple of new tracks.. It was like labels were trying to put together 'greatest hits' albums when there weren't any hits! cobbled together out of only two albums and four or five singles/ remixes! But out of our control…

It was a vicious circle - people wanted new Marden Hill material but we weren't making it, in part because we weren't being paid our royalties from the record companies (not James and Ashleys fault) and as we didn't have anyone looking after our business interests we were a soft touch for

labels to stitch together hybrid releases and to put us on a good 50 compilation albums without our knowledge or permission..

In the US you also partnered with the clothing company BC Ethic for a cross promotion. How did this come about, and what was that like? Had you been part of large advertising campaigns before?
We didn't know much about it. On reflection we should have had a manager! We were taken advantage of a lot. We didn't really know how we were being used in America. I was in a record shop in San Fransisco years later and found 27 US compilation albums with Marden Hill tracks on that we knew nothing about. But then It was partly down to our ignorance - when we were no.1 on US college radio at one point, I thought college radio was just half a dozen stoned students playing their favourite records to each other!!

Marden Hill seemed to earn a lot of praise from the press but never released a third album. We now know that one was recorded (*Casino Muse*) but was left unreleased. Why was that?
We all individually had other creative things going on in our lives and this was the right time for us to move on. Chris and I were already working on other music projects, Matt was becoming a successful TV director, Pete concentrated on his photography and Ian wanted to travel the world.

Has *Casino Muse* been remixed or altered at all from the original planned release in the 1990s?
Not one bit. And as we can't find the multitrack we couldn't change it if we wanted to. But Ashley is going to record an alternative version of the upcoming single from the album and we may record an acoustic version of it.

Are there any further Marden Hill planned for release?
Never say never…

What's next for you?
I've just finished a new album I'm very happy with under the name 'D.Foe' with Rob Clydesdale and Claire Delliere. We had an EP out a couple of months ago on Ramrock called *La Belle Bouche*. And we've been making music for film and TV to pay the bills. No adverts though! I still have some principles! •

Casino Muse is out now on Ramrock Red Records via ramrock.bandcamp.com

Keep up to date with Marden Hill at mardenhill.com
or Instagram @marden_hill @d.foe777

REVIEWS

SINGLES

Sofia Kourtesis - La Perla
2021 Ninja Tune
Absolutely beautiful club tune from the EP *Fresia Magdalena*. I love when vocal samples are used as an instrument, and this track really does a great job of building up and pairing back all of its elements while a nice beat sits underneath. The vocals themselves are also beautiful, and I can't wait to hear the rest of this EP which as of writing hadn't released yet, but should be out by the time you read this.

Natalie Bergman - Talk To The Lord
2021 Third Man
This isn't at all what I was expecting, as I still associate Natalie with *Keep You,* the debut song from her band Wild Belle, which was a mix of pop and reggae. On *Talk To The Lord* there's a stripped back instrumentation which sounds like a bossanova preset from an old electric organ, and the bare production allows the vocals to push to the front. As the title suggests, it has a kind of churchy vibe and throws in a few references to Jesus and the like. It's an odd one for sure. The album *Mercy* is due in May.

Satellite Jockey - Paix Sociale
2020 Le Pop Club Records
Synthy French-pop with a great funk bass. My French is not quite good enough to know what's going on in the lyrics, but I like the music, and the video by Rémi Richarme is trés bien! Paix Sociale is the type of song anyone could dance to, it's simple but catchy, and you'll get it stuck in your head as the band sing "Nous sommes la normale / Vous sapez la paix sociale." Time to sign up for French lessons again.

Klaus Johann Grobe - Downtown

I love *Ich bin nicht der Grund*, their kind of krautrocky track from 2015, and there is a hint of that in *Downtown*, but this one is more of a disco funk track really. The extended version adds two more minutes and I could spend all night listening to this. The flute solo really makes it, and then the sax comes in. Amazing. There's even an instrumental version if you just want to drown in the funk a little longer.

The Go! Team - World Remember Me Now

2021

The Go! Team can do no wrong. If you're not familiar with them, they're infectious! They mix schoolyard chants, horn sections, hip hop beats, and everything in between. It's a party everyone can get in on, and this new song, teasing an album for release in July, will be right at home for fans, and adds a bit of calypso to their up-beat psychedelic grooves.

Nubya Garcia - The Message Continues (Mark de Clive-Lowe Remix)

2021 Concord Jazz

The original appears on her 2020 album *Source*, and this new remix adds in some new beats and effects, making it perfect for club mixes. There's actually maybe a few too many effects for my liking, with beats stuttering and getting dragged around pretty frequently, but it makes an interesting comparison to the original. Nubya's saxophone remains mostly intact, with the few effects added never detracting from her playing.

Polo & Pan - Ani Kuni

2021 Hamburger Records

What starts off like the opening to a Clint Eastwood western becomes something else as its Native American lyrics are joined by a club beat. It's very beautiful, and probably one of the few times you'll hear pan flutes in a club track. Do yourself a favour and check out the video too. It's an animated collection of weird characters and lyrics jumping around and is infectious. Your kids might even love it more than you do.

ALBUMS

Zaumne-Élévation
2021 Mondoj
A mixture of field recordings and whispered poetry fill the four tracks on this short album. Beginning with the sound of rain, an eerie atmosphere builds on album opener *Posion* as tones, drones, and thunder crackles create a dark atmosphere which continues across the album. *Éther* follows, where several looped instruments fight against whispers to grab your attention, while album closer *Fantôme* is a bit more ambient, and its use of water and light bell tones made me imagine this is what 90s meditation music would sound like if remixed by todays producers. But while many of the sounds are relaxing, there's so much sonically to keep your attention occupied across the 17 minute duration.

Janko Nilovic & The Soul Surfers-Maze of sounds
2020 Broc Recordz
This is a relaxing album, the way it locks into a slow groove lets you just sit back and enjoy. Instruments build up and pull back constantly to create some amazing breaks, giving each other time to shine, and allowing your ears in on the mystery of how this whole album was put together. Track 3 *Sweet Path* introduces a choir and strings, creating something truly beautiful, and it just keeps getting better. This album sees the Russian group The Soul Surfers' first collaboration with French composer Janko Nilovic, and while I've been to neither of their countries, this music took me somewhere else, and I was more than happy to go there.

John Coltrane - Giant Step
2020 Rhino Atlantic
A recent reissue. This isn't my favourite Coltrane album but I'm always happy to hear the alternative takes these re-releases feature, and alternative takes of Jazz albums especially tend to go off in interesting tangents. The CD, vinyl, and download all feature different amounts of tracks, and I grabbed the download which features 35, including 10 takes of *Giant Steps* (including alternative and incomplete takes), 6 takes of *Naima*, and 7 of *Like Sonny*. Check out *Naima* which remains the best track, though I think the live version on *Afro Blue Impressions* is even better.

Wau Wau Collectif - Yaral Sa Doom
2021 Sahel Sounds
A mix of West African traditional music, reggae, and everything in-between. The album opens with a mix of wind instruments, hand drums, guitar and lyrics. There's a great rhythm and the formula is carried across the entire album, which occasionally sounds more like a compilation of similar artists rather than one band. From what I've read that might be true, as the album features 20 or so collaborators from Senegal and Sweden. That shouldn't be read as a dismissal though, as it's actually kind of refreshing to hear different takes that carry a similar vibe. *Mouhamodou Lo* and *His Children* stands out initially as pretty different from the previous tracks, trading their flutes for a sax, and sounding like it was recorded on a beach. *Yaral Sa Doom II* changes things up again later, presenting an incredibly catchy song in amongst this often laidback collection, and then there's *Si Tu Savais Juste* which brings videogame sound effects and French lyrics to the mix. There's a lot to like here.

Papooz - Night Sketches
2019 Half Awake Records
After hearing the amazing bassline on *Theatrical State of Mind* it got me intrigued and I had to track down this album. *Night Sketches* is a bit of everything, with songs moving between slinky funk and disco pop, while throwing in some downtempo love songs too. It's pop with a bit of fun, and there's some great lyrics, like my favourite: "While in my bath / I'm making bubbles / I wish I was a Beatle / Things would be so much more simple." Maybe they meant actual beetles, but elsewhere Papooz reference Beach Boys and occasionally sound like Queen, so who knows.

Various - Bluewerks Vol. 1: Up Down Left Right
2021 Astralwerks/Blue Note Records
A collaboration between Blue Note and Astrelwerks Records, *Bluewerks* is a collection of downtempo chillhop jazz inspired by the 'lo-fi beats to study to' craze. This is only available digitally, and it's good, but it only goes for 15 minutes, with 8 tracks, including the introduction from Pete Tong. The artwork by Lauren Doughty is also really cool, and I'm keeping my ears and eyes open for Vol. 2.

Various - Deutsche Elektronische Musik 4
2020 Soul Jazz Records
Subtitled Experimental German Rock and Electronic Music 1971–83, this is a fantastic compilation, beginning with a bit of rock before moving onto some post-punk and early electronica.
Featuring Amon Düül II, Can, and Harmonia, there's a mixture of songs or artists you may already be familiar with, and those you may never of heard before. If anything it serves as a nice excuse to revisit all of these artists, and try and track down previous volumes of the series.

Aver & Move 78 - The Algorithm Smiles Upon You
2021 Village Live Records
Choppy electric piano jazz with stellar beats. I thought the tracks were skipping when I first put this on, but it's just a little effect, cutting up the beat to remind you to keep an ear out. This isn't background jazz, and while the opener is pretty relaxed, a few extra samples get dropped in as the album progresses. I actually had to check whether this was a band or just someone with a laptop, but it seems it's a bit of both, with the album created from improvisation jams which have been cut down and rearranged into songs. It's relaxing, but keeps you on your toes.

Robohands - Shapes
2021 KingUnderground Records
The third album from Andy Baxter's Robohands project is full of relaxing instrumental beats and grooves. Track 7 *Villains* stands out, after a slow brooding opening brings in some sax to the mix before the drums crash in once again and it all shuffles around a locked groove. This is a superbly mixed album, sounding reminiscent of BADBADNOTGOOD at times, but Robohands has its own thing going.

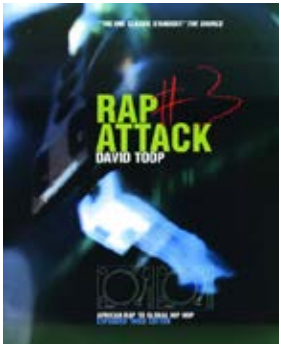
cktrl - Robyn
2020 Touching Bass
The vinyl is sold out (and shipping has been delayed from COVID apparently) so I haven't heard the two vinyl exclusive tracks on this. But the four available digitally are nice. Robyn trades in the sound of cktrl's earlier releases for jazz, featuring himself (Bradley Miller) on clarinet, and Duval Timothy on piano across each track, with the final featuring a full band.

Divide and Dissolve - Gaslit
2021 Invada
Loud, heavy, and filled with doom, *Gaslit* is amazing. It's entirely instrumental apart from one song featuring poet Minori Sanchiz-Fung, and has some of the most interesting use of sax and drone I've heard in a while. It's truly haunting during these moments, and then the drums kick in and you feel as though you're being thrown up against the wall. This is a band with a message, and they aren't afraid to hurt you to get it across.

DJ Krush & Muro – Diggin' On Blue
2019 Blue Note
This 2CD set features a mix each by DJ Krush and Muro, with Blue Note classics from Jack McDuff, Donald Byrd, Gene Harris, and Lonnie Smith all sitting together nicely. It's an interesting selection, with both mixes sharing several artists like Bobbi Humphrey, Alphonse Mouzon, Lou Donaldson, and the aforementioned McDuff, among others. Both mixes are great, with Krush focusing more on instrumental jazz, while Muro's mix has some soul mixed in alongside some killer breaks.
Diggin' On Blue was originally a series started in 1999 with mixes by Pete Rock, Biz Markie, and Lord Finesse. Here's hoping more are on the way.

Lael Neale - Acquainted with Night
2021 Subpop
I stumbled onto this after seeing a photo of Lael with an Omnichord, an electric organ/harp sounding instrumental with buttons instead of keys. I love how they sound so I had to check this out, and unsurprisingly I think it's great too. Across the album Lael alternates between singing over loops, hiss, and acoustic guitar, creating a lo-fi folk atmosphere. Then on songs like *Every Star Shivers in the Dark* the instruments pull back to just an Omnichord and drum machine beat, leaning more towards a kind of bedroom pop.

BOOKS



Rap Attack 3: African Rap To Global Hip Hop
by David Toop
Published by Serpent's Tail (1999) 256 pages
This is the third edition of Rap Attack, with the original published in 1985, followed by the second edition in 1991. They are all basically the same book, and not sequels as the numbering might suggest. Instead each edition added a bit more information as hip hop evolved into the 1990s beyond what its author had originally experienced in the 1980s.
This is easily one of the most interesting books on rap and hip hop I've ever read, and while it could be seen as dated given that it ends in the late 1990s, I feel like that works to its favour. Toop had access to various MCs, producers, and record label owners when he visited New York in the '80s which make for some informative interviews with people such as Africa Bambaataa and Grandmaster Flash, as well as some who have since been long forgotten.

There's a lot in this book, and Toop jumps around a bit to fit it all in, with chapters moving back and forth in time as histories are traced for samples, breakdancing, and rapping itself. If anything you will come away having a better understanding of the roots of rap and its origins pre-1970. But outside of that, the book is worth it for two other reasons. One, the amazing photography by Patricia Bates, and two, the "Lightning Swords Of Death" at the back of the book which lists 300+ songs Toop recommends. Someone please put them into a playlist.

Flutter Echo: Living Within Sound
by David Toop
Published by Ecstatic Peace Library (2019) 224 pages
I'd previously known of David Toop for his journalism, and only had a vague idea of his musical career. He had been part of The Flying Lizards, and had done a bunch of ambient albums. But I still thought of him as a writer who made music, rather than a musician who wrote. This book has changed that as it focuses primarily on Toop's career in music, and more so on making it rather than writing about it.
From his early years experimenting with guitars, all the way up to 2018 when he's been performing with field recordings, this book follows David Toop as he's explored sound and music through experimentation and improvisation, and quite often

collaboration. What's great is that we can look up a lot of the music being discussed, so while reading about The Laughing Policeman or Frank Chickens you can actually experience what is being discussed and make your own judgment.

There's lots of name dropping throughout the book which makes for a great introduction to experimental and improvised music from England's 1970s onwards, and Toop's descriptions of his work and that of others makes this a beautiful meditation on art and music in general.

Ghostnotes: Music of the Unplayed
by Brian Cross
Published by University of Texas Press (2017) 336 pages

Brian Cross, or B+, is best known for his hip hop photography. You may have seen his work on releases by Easy E, Blackalicious, Jurassic 5, David Axelrod, Madlib, and of course DJ Shadow. A lot of that work is in here, but we also get to see another side to his work through his photos of Cuba, Jamaica, and the many other countries Cross has visited with his camera. Through these photos Cross explores the far reach of music, from musicians, fans, and record dealers. There are some photos unrelated to music as well, but we are invited to find a link for our own. The book also features some text, with an introduction by Jeff Chang particularly interesting as it gives some background to Brian Cross' life and his work. But this is a photography book, and if you're looking at it your attention will be drawn to the photos of course. These are of course fantastic, and the book is even 7"s so it will fit alongside the rest of your record collection nicely.

Behind The Beat
by Raph (Rafael Rashid)
Published by Gingko Press (2015) 168 pages

This is an old one and it goes for crazy prices these days, but maybe your local university will have one on their shelves. For his book Raph photographed the bedroom studios of several hip hop producers including DJ Shadow, Cut Chemist, Dan The Automator, Madlib, Mario Caldato Jnr and more. Those are just the ones I was most excited to see but Raph is probably best known for his photographs of J Dilla, and those are in here too.

Each producer gets a few pages of full pages of black and white or colour photographs showing off their set up. The photos feature a lot of messy rooms, MPC's, and records spread all over the place, but there's also a little intro included for each producer too, and thanks to that we know Chief Xcel has the MPC DJ Shadow used to create Endtroducing, while Shadow has an arcade cabinet in his studio. Behind The Beat is a beautiful book, but it'll make you jealous of everyone who was included.

Outro.....

Well that's it for now.

A huge mega thanks to everyone who helped me put this together. I sent out a handful of messages and didn't expect to hear back, but everyone gave me so much of their time and helped me out more than I could have ever expected. Thank you! A special shout out to David Toop, for being the first person I spoke to, and for taking time out to chat with me for aaaaaages about writing and research. It was really rewarding.

Paul, thanks for letting me come down to Zenith Records and showing me around the factory. Thanks also to Jo at Ramrock for connecting me with Mark Daniels, and thank you to Mark for your time and patience.

Finally, a big shout out to Annika who took time out to answer my questions while she was finishing off her new album. Can't wait to hear it!!!

We'll be back at the end of 2021 with issue two. If you have any thoughts, comments, complaints, requests, or suggestions, please send them to us here: editor@theshadowknows.com.au

We'll hopefully feature some letters at the back of the next issue but for now here's some answers to questions you might be wondering:

Who put this together?
Hi my name is James Gaunt and I wrote, illustrated, edited, and did everything else to create The Shadow Knows.

Why?
I've always wanted to make a magazine and after writing a whole bunch of articles on one specific record label during 2020 I wanted to try looking at a few different subjects too.

If you have any further questions please do write and I'll be happy to answer them.

Until next time,
James Gaunt
theshadowknows.com.au
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The Shadow Knows was produced in Melbourne, Australia, on the traditional lands of the Wurundjeri people.

We would like to pay respect to those elders past and present whose lands we meet on, and acknowledge them as the Traditional Owners of this land.